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general reader who wishes an archæological excursion amongst the sites which have been recently excavated in Greece.—A. M.

JACOB ESCHER. *Triton und seine Bekämpfung durch Herakles*. 8vo, pp. 139. Leipzig, 1890.

The struggle of Herakles and Triton is figured upon the Assos frieze, upon a bronze relief from Olympia, upon an island-stone in the British Museum, upon many black-figured vases, and upon the recently discovered *poros* sculptures from the acropolis at Athens. We might expect that a subject so popular in ancient art would have figured frequently in literature. This, however, is not the case, and for an understanding of this subject we are forced to a study of Triton in general. Accordingly, Mr. Escher considers the derivation of the name; the significance of Tritogeneia as applied to Athena; the functions of the gods related to Triton; the relation of Athena to Triton in Greek mythology; the genealogy of Triton; the provenance of Triton; the Byzantine Halios Geron; the Libyan Triton; the transformation of Triton; the struggle of Herakles and Triton; Triton, Nereus, and the Hesperidai; and, finally, the form of Triton and the figured representations of the conflict. The name seems to be derived from the Vedic Trita, who appears as a god of war, as well as god of the waters. This not only furnishes an ancestral ground for the early Greek Triton, but explains Tritogeneia as an epithet of the warlike Athena, who, in the earliest Greek mythology, was probably the daughter of Triton. Triton seems to be primarily a god of flowing water, and then of the sea. His contest with Herakles may be localized in three places, (1) at Pheneos in Arkadia, (2) on the banks of the Bosporos, and (3) on the coast of Africa. The first of these records the earliest version of the story, while its transference to the deserts of Africa may be regarded as the latest phase. By the end of the sixth century the myth is dead and becomes enshrined in the monuments of the early fifth century.—A. M.

A. E. HAIGH. *The Attic Theatre*. A description of the stage and theatre of the Athenians, and of the dramatic performances at Athens. 8vo, pp. XIII, 341. Oxford, 1889.

This work is a credit to English classical scholarship. Deeply sensible of the fact that, in spite of the accumulation of new material furnished by inscriptions and excavations, no comprehensive work on this subject had appeared in the English language, during the last fifty years, Mr. Haigh has gone to work in a conscientious and thorough manner to supply the deficiency. The result is a scholarly treatise written in a clear and attractive style and exhibiting a fine, discriminating spirit in the

handling of all the evidence at his command. After reading the volume we feel sure that the author has not only read with care his German authorities, but has filled himself with the spirit of Attic dramatic literature, which has enabled him to treat his theme not in a dry and external manner, but with genuine sympathy. It is this which gives to his book a charm which German treatises usually lack. His treatment of his subject is nevertheless thoroughly systematic. After discussing the general characteristics of the Attic drama and describing its various forms, he treats of the production of a play, of the poets, the *choregoi* and actors, and of the training and expenses of the chorus; then of the theatre, of the old wooden theatres at Athens, and in detail of the theatre of Dionysos; then of the scenery and all the mechanical contrivances and stage properties; then of the actors, of the rise of the actor's profession, of the costume of tragic, satyric, and comic actors, and of the style of Greek acting; then of the chorus, its history, size, arrangement, of the dancing and music; and finally of the audience, its composition, the price of admission, the distribution of the seats, and the various arrangements in connection with the audience. There are comparatively few illustrations, but where they do appear they are well chosen.—A. M.

BARCLAY V. HEAD. *Catalogue of Greek Coins. Corinth, Colonies of Corinth, etc.* Edited by Reginald Stuart Poole. 8vo, pp. LXVIII, 174; pls. XXXIX. London, 1889.

This volume of the catalogue of coins in the British Museum comprises not only the coins of Corinth, but also those of a similar character chiefly from Corinthian colonies in Southern Italy, Sicily and Western Greece. The earliest Corinthian coins of the flat fabric are assigned to the age of Kypselos, 657–625 B. C., which places the coinage of money at Corinth soon after that of Aigina and before that of Athens. The earliest Corinthian coins, in fact, show the Aiginetan incuse, but this is soon replaced by the “swastika.” We can assent to Mr. Head's proposition that “the so-called ‘swastika’ pattern is merely a survival of the early geometrical mæander pattern which is characteristic of the earliest Greek vases,” without going so far as to assert, with him, that the rosette which replaces it was “probably developed out of it.” The origin of the rosette has been more satisfactorily explained by Mr. Goodyear, *AJA*, 1887, p. 289. Corinthian coins of various periods are clearly illustrated and carefully described; then follows the series with initials of magistrates and symbols. Considerable attention is also given to the Roman series of bronze coins bearing the names of the Duoviri or annual magistrates. Less is said of the types of Corinthian coins in the Imperial period, since they have been so fully discussed by Professor Gardner in his *Numismatic Commentary on*